



UNSW
SYDNEY

Arts & Social Sciences

School of Education

EDST5144
Theoretical Domains in
Visual Arts Education

Semester 2, 2017

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IMPORTANT :

For student policies and procedures relating to assessment, attendance and student support, please see website, <https://education.arts.unsw.edu.au/students/courses/course-outlines/>

The School of Education acknowledges the Bedegal and Gadigal people as the traditional custodians of the lands upon which we learn and teach.

1. LOCATION

Faculty of Arts and Social Sciences
School of Education
EDST5144 Domains in Visual Arts Education (6 units of credit)
Semester 2, 2017

2. STAFF CONTACT DETAILS

Course Coordinator: Dr Karen Maras
Office Location: John Goodsell 132
Email: k.maras@unsw.edu.au
Phone: 9385 2542
Availability: Please email to arrange an appointment

3. COURSE DETAILS

Course Name	Theoretical Domains in Visual Arts Education	
Credit Points	6 units of credit (uoc)	
Workload	Includes 150 hours including readings, class preparation, assessment, follow up activities, etc.	
Schedule		
ONLINE	Commencing 24 July – 20 October	Weeks 1-9, 10-12

Summary of Course

In this course, you will learn how theoretical domains in Visual Arts and Design practice are identified and understood in contemporary education. You will review the ongoing importance of practice as content introduced into the Visual Arts curriculum in the 1990s and how this concept has evolved in the field of art & design due to more recent developments in philosophy, psychology and technology. The course materials introduce domains of practice that have endured and re-emerge in the contemporary context of changing cultures, fashions and technologies. You will explore how these domains shape our understandings and explanations of art and design practice in educational settings. You will learn how different theoretical domains impact on pedagogy and teaching strategies, can be applied in differentiated form to support students' diverse learning needs in different stages of schooling, and how they inform and advance approaches to educational policy.

The main ways in which the course has changed since last time as a result of student feedback:

- Feedback indicated the need to reduce the amount of content in the course. Students will now choose from a variety of topics as a means for focussing on areas of interest. This course will also be offered in a blended mode with online activities and content.

Student Learning Outcomes

Outcome	Assessment/s	
1	Differentiate and understand relations between references and concepts within the theoretical frameworks as different epistemic tools for navigating meaning and value and the identity of the visual arts in contemporary education	1, 2
2	Assess the implications of these theoretical frameworks for pedagogy and the development of intentionally differentiated teaching styles suited to building students' understanding	1, 2
3	Trial the use of particular theoretical frameworks and characterise how teaching styles and concepts are differentiated for students at different ages and stages of their schooling	(1), 2
4	Develop a proposal that differentiates concepts from selected theoretical frameworks and pedagogical styles suited to students cognitive abilities and different stages of schooling	(1), 2

Program Learning Outcomes

Standard	Assessment/s	
	Advanced disciplinary knowledge and practices	
1	Demonstrate an advanced understanding of the field of education as it relates to their specialist area of study, and the ability to synthesize and apply disciplinary principles and practices to new or complex environments.	1, 2
	Enquiry-based learning	
2	Demonstrate an in-depth understanding of research-based learning and the ability to plan, analyse, present implement and evaluate complex activities that contribute to advanced professional practice and/or intellectual scholarship in education.	1, 2
	Cognitive skills and critical thinking	
3	Demonstrate advanced critical thinking and problem solving skills	1, 2
	Communication, adaptive and interactional skills	
4	Communicate effectively to a range of audiences, and be capable of independent and collaborative enquiry and team-based leadership	1, 2
	Global outlook	
5	Demonstrate an understanding of international perspectives relevant to the educational field	1, 2
	Ethics	
6	Demonstrate an advanced capacity to recognise and negotiate the complex and often contested values and ethical practices that underlie education	1, 2

AITSL Professional Teaching Standards (Proficient, Highly Accomplished, Lead)

Standard	Assessment/s	
1.2.3	Expand understanding of how students learn using research and workplace knowledge.	2
1.5.2	Develop teaching activities that incorporate differentiated strategies to meet the specific learning needs of students across the full range of abilities.	2
2.1.3	Support colleagues using current and comprehensive knowledge of content and teaching strategies to develop and implement engaging learning and teaching programs.	1,2
2.2.3	Exhibit innovative practice in the selection and organisation of content and delivery of learning and teaching programs.	1,2

2.3.3	Support colleagues to plan and implement learning and teaching programs using contemporary knowledge and understanding of curriculum, assessment and reporting requirements.	1,2
3.2.3	Work with colleagues to plan, evaluate and modify learning and teaching programs to create productive learning environments that engage all students.	2
3.3.3	Support colleagues to select and apply effective teaching strategies to develop knowledge, skills, problem solving and critical and creative thinking.	2

4. RATIONALE FOR THE INCLUSION OF CONTENT AND TEACHING APPROACH

The teaching, learning, and assessment activities in this course are designed to provide opportunities for students to develop theoretical and practical knowledge and understandings of different theoretical domains that contribute to generating and shaping knowledge and understanding and the identity of the Visual Arts and Design in contemporary education. The approach will contribute to students' learning about and critically evaluating the advantages of these domains in order to enhance their understanding of how they may proceed in crafting their own programs and teaching styles that take into account students' cognitive development and deepening relational understandings of art.

5. TEACHING STRATEGIES

In order to develop both theoretical and practical knowledge and understandings, the course will involve selected readings, teacher input, (re)view of short video clips and other media, peer discussion, structured research activities and individual reflection which will provide students with opportunities to engage deeply, dialogically, and reflexively with the topics and their application.

6. COURSE CONTENT AND STRUCTURE

For **each required reading for each week** do the following, and bring written answers to class (these will help with our discussions in class):

1. Is there a **specific passage/s** that struck you personally—as interesting, profound, incomprehensible, illuminating?
2. What would you identify as a **central idea or premise** of the chapter/article?
3. Is there a particular idea in the chapter/article where you can identify or make **connections** with your own thinking and/or research and/or classroom practice?

All required readings below are available on the course Moodle site or through the library. Selected recommended readings will be added to Moodle during the semester subject to their availability and their meeting copyright requirements.

Module	Lecture Topic
Pre-Reading	<p style="text-align: center;">Theoretical Domains in Visual Arts and Design Education</p> <p>Required readings</p> <p>Brown, N.C.M. (2015). The Frames: The Difference Between Knowing and Existence in Art Education. <i>Proceedings of the Visual Arts and Design Educators Conference: Reframing the Frames</i>, May 8-9, UNSW Art & Design.</p> <p>Board of Studies (2009). <i>Visual Arts Stage 6 Syllabus</i>, pp. 25-29. Sydney: Board of Studies</p> <p>Further reading</p> <p>Brown, N. (2006). The frames and relational aesthetics, in P. McKeon and K. Snepvangers (Eds.), <i>Occasional Seminar in Art, Design and Education 11: Learning and teaching new media practice and the frames in visual arts and photography</i>, pp. 33-40. Paddington, NSW: UNSW College of Fine Arts.</p> <p>Brown, N. C. M. (1996). The frames and the visual arts. In <i>draft years 11-12 visual arts support document</i>, pp. 6-23, Sydney: Board of Studies, NSW. Unpublished paper.</p>

<p>Lecture Seminar 1 26 July 2017 UNSW 6-9pm Room 119, Goodsell Building In person or by virtual meeting</p>	<p>Part 1: The Domains and related teaching pedagogies</p> <p>Overview of the course</p> <p>Background to the Theoretical Domains in Visual Arts and Design Education:</p> <ul style="list-style-type: none"> • The Frames in current NSW Visual Arts syllabuses K-12 • The <i>Literature Review for the National Review of Visual Education</i> <p>Changing emphases in contemporary educational policy</p>
<p>Module A</p>	<p>A (i) Plato, Religion, and the Arts</p> <p>(ii) Concepts of the spiritual including iconographic prescription, tradition and pedagogy in visual arts</p> <p>Required readings</p> <p>Plato (1976). Extracts from Plato in A. Hofstadter & R. Kuhns (Eds), <i>Philosophies of art and beauty: Selected readings in aesthetics from Plato to Heidegger</i>. Chicago: University of Chicago Press.</p> <p>Aristotle (1976). Extracts from What is Art? From Metaphysics Book XII, in A. Hofstadter & R. Kuhns (Eds), <i>Philosophies of art and beauty: Selected readings in aesthetics from Plato to Heidegger</i>. Chicago: University of Chicago Press.</p> <p>Nicholls, C. (2006). <i>Yilpinji: Love, Art and Ceremony</i>. Sydney: Craftsman House.</p> <p>Further readings</p> <p>Ford (2002). <i>The Birth of Literary Criticism: Literary Culture and Poetic Theory in Classical Greece</i>. Princeton: Princeton University Press.</p>
<p>Module B</p>	<p>B (i) Technical and historical disciplines and the Visual Arts including art, craft and design</p> <p>(ii) Concepts of coaching, mastery, practical reasoning, the accreditation of skills and knowledge and pedagogy in visual arts (art, craft and design)</p> <p>Required readings</p> <p>Brown, N. C. M. (1998). Theorising the crafts: New tricks of the trades. In S. Rowley (Ed.), <i>The meaning of making: Contemporary responses to craft</i>, pp. 3-18. London: Allen and Unwin.</p> <p>Clark, G., & Zimmerman, E. (1978). A walk in the right direction: A model for Visual Arts education. <i>Studies in Art Education</i>, 19(2), 340-349.</p>
<p>Module C</p>	<p>C (i) Creativity and the Arts</p> <p>(ii) The concepts of experimental investigation and expression of individual ideas and feelings and pedagogy in visual arts</p> <p>Required readings</p> <p>Ecker, D. (1963). The artistic process as qualitative problem solving. <i>The Journal of Aesthetics and Art Criticism</i>, 21(3), pp. 283-290. Article Stable URL: http://www.jstor.org/stable/427437</p> <p>Hausman, C. R. (1981). Criteria of creativity. In D. Dutton & M. Krausz (Eds.), <i>The concept of creativity in science and art</i>, pp. 75-90. The Hague: Martinus Nijhoff Publishers.</p>

	<p>Lowenfeld, V. (1970). The meaning of creativity for elementary education. In G. Pappas (Ed.), <i>Concepts in art and education, An anthology of current issue</i>, pp. 53-61. London: Macmillan.</p> <p>Further readings</p> <p>Csikszentmihalyi, M. (2004). A systems perspective on creativity. In R. J. Sternberg (Ed.), <i>Handbook of creativity</i>, pp. 313-338. Cambridge MA: Cambridge University Press.</p>
Module D	<p>D (i) Aesthetics, taste and the Arts</p> <p>(ii) Concepts of critical transaction, description of immediate felt experience and pedagogy in visual arts</p> <p>Required readings</p> <p>Dewey, J. (1938:2005). The Live Creature. In C. Korsemeier (Ed.), <i>Aesthetics: The Big Questions</i>, pp. 12-19. Malden, MA: Blackwell.</p> <p>Dickie, G. (2008). The myth of the aesthetic attitude. In S. Cahn & A. Meskin (Eds). <i>Aesthetics: A comprehensive anthology</i>, pp. 455-465. Malden, MA: Blackwell.</p> <p>Further readings</p> <p>Beardsley, M. C. (1981). <i>Aesthetics: Problems in the Philosophy of Criticism</i> (2nd ed.). Indianapolis: Hackett.</p> <p>Dewey, J. (1938:2005). <i>Art As Experience</i>. London: Perigee Trade.</p> <p>Goodman, N. (1976). <i>Languages of Art</i>. Indianapolis: Hackett Publishing.</p> <p>Guyer, P. (2005). <i>Values of Beauty: Historical Essays in Aesthetics</i>. Cambridge: Cambridge University Press.</p>
Module E	<p>E (i) The psychology of perception, neurophysiology and pathology in the Arts</p> <p>(ii) Explanations of pictorial functions of imagery, iconography and therapy and pedagogy in visual arts</p> <p>Required readings</p> <p>Arnheim, R. (1974). The intelligence of perception (i). In <i>Visual Thinking</i>, pp. 13-32. Berkeley: University of California Press.</p> <p>Frigg, R. & Howard, C. (2011). Fact and fiction in the neuropsychology of art. In E. Schellekens & P. Goldie (Eds), <i>The Aesthetic mind: Philosophy and Psychology</i>, pp. 54-68. Oxford: Oxford University Press.</p> <p>Further readings</p> <p>Arnheim, R. (1974). <i>Art and Visual Perception: A Psychology of the Creative Eye</i>. Berkeley: University of California Press.</p> <p>Gardner, H. (1982). <i>Art, Mind and Brain: A Cognitive Approach to Creativity</i>. New York: Basic Books.</p> <p>Gombrich, E. H. (1961). <i>Art and Illusion: A Study in the Psychology of Pictorial Representation</i> (2nd ed.). Princeton, NJ: Princeton University Press.</p> <p>Zaidell, D. W. (2005). <i>Neuropsychology of Art: Neurological, Cognitive and Evolutionary Perspectives</i>. Hove: Psychology Press</p>

Module F	<p>F (i) Rebellion, transgression and difference in the Arts</p> <p>(ii) Concepts of transgression, imaginative freedom, irony, metaphor, the confrontation of authority and pedagogy in visual arts</p> <p>Required readings</p> <p>Hughes, R. (1991). The Threshold of Liberty, in <i>The Shock of the New</i>. New York: Knopf.</p> <p>Julius, A. (2002). A Typology of Transgressions, in <i>Transgressions: The Offences of Art</i>. London: Thames and Hudson.</p> <p>Further readings</p> <p>Krauss, R. (1986). <i>The Originality of the Avant-Garde and Other Modernist Myths</i>. Cambridge, MA: MIT Press.</p>
	<p>Part 2: Trialling the relevance of selected theoretical domains in accordance with students' ages and stages of schooling – 1</p> <p>Pre-Seminar Preparation:</p> <p>Required readings</p> <p>Bourriaud, N. (2002). Relational form, <i>Relational Aesthetics</i>, pp. 11-24. <i>Les presses du reel</i>.</p> <p>Choi, S. (2013). Relational aesthetics in art museum education, <i>Studies in Art Education</i>, 55(1), 51-63.</p> <p>Irwin, R. L., & O'Donoghue, D. (2012). Encountering pedagogy through relational art practices. <i>International Journal of Art & Design Education</i>, 31(3), 221-236.</p> <p>Illeris, H. (2005). Young people and contemporary art. <i>International Journal of Art & Design Education</i>, 24(3), 231-242.</p>
Lecture/Seminar 2 5 SEPT 6-8PM in person or by Virtual meeting	<p>Trialling the relevance of the domain of Relational Aesthetics in accordance with students' ages and stages of schooling</p> <p>This lecture/seminar will explore how a nominated domain of practice informs students learning in art criticism and considerations for differentiating conceptual demand across stages of learning in Visual Arts.</p> <ul style="list-style-type: none"> • What is relational Aesthetics • Critical Practice and relational aesthetics • Relational pedagogy
Module G	<p>G (i) The Arts as a way of knowing</p> <p>(ii) The concept of art as a practical and conceptual kind of reasoning and pedagogy in visual arts</p> <p>Required readings</p> <p>Freeman, N. H. (1991). The theory of art that underpins children's naive realism. <i>Visual Art Research</i>, 17, pp. 65-75.</p> <p>Karmiloff-Smith, A. (1992). The child as notator. <i>Beyond modularity: a developmental perspective on cognitive science</i>, pp. 139-163. Cambridge, MA: MIT Press.</p>

	<p>Perkins, D. N., & Gardner, H. (1989). A brief introduction to Project Zero In H. Gardner & D. N. Perkins (Eds.), <i>Art Mind and Education</i>, pp. vii-x. Illinois: University of Illinois Press.</p> <p>Further reading</p> <p>Kant, I. (1978). <i>The Critique of Judgment</i> (James Creed Meredith, Trans.). Oxford: Clarendon Press.</p> <p>Vygotsky, L. S. (1967). <i>Thought and Language</i>. Cambridge, MA: MIT Press.</p> <p>Hume, D. (1977). On the Standard of Taste. In G. Dickie & R. J. Sclafani (eds), <i>Aesthetics: A Critical Anthology</i>. New York: St. Martin's Press.</p>
Module H	<p>H (i) The Arts as a form of communication</p> <p>(ii) Concepts of visual literacy, art as a non-spontaneous language that needs to be written and read and pedagogy in visual arts</p> <p>Required readings</p> <p>Barthes, R. (1973). <i>Mythologies</i>, pp. 26-29. London: Granada.</p> <p>Further Reading</p> <p>Goodman, N. (1976). <i>Ways of Worldmaking</i>. Indianapolis: Hackett Publishing.</p>
Module I	<p>I (i) Cultural Studies and the Arts</p> <p>(ii) Concepts of the functional role of the visual arts in society, visual arts as a field of practice, institutional power, habitus, pedagogy and visual arts</p> <p>Required readings</p> <p>Bourdieu, P. (1993). Extracts from <i>The Logic of Practice</i>. Cambridge: Polity Press.</p> <p>Danto, A. (1964). The Artworld. <i>Journal of Philosophy</i>, 61(19), 571-584.</p> <p>Further reading</p> <p>Baxandall, M. (1985). Truth and Other Cultures in <i>Patterns of Intention</i>, pp.105-134. <i>New Haven: Yale University Press</i>.</p> <p>Brown, N. (2000). The representation on practice, <i>Working Papers in Art and Design 1</i>, retrieved 25.10. 2005 from http://www.sitem.herts.ac.uk/artdes_research/papers/wpades/vol1/brown2full.html</p> <p>Geertz, C. (1976). Art as a Cultural system. <i>Modern Languages Notes</i>, 91 (December), 1477-1499.</p> <p>Thomas, N. (1999). <i>Possessions: Indigenous Art/Colonial Culture</i>. pp. 6-19. London: Thames and Hudson.</p>
Module J	<p>J (i) Visual Culture and the Arts</p> <p>(ii) Concepts of the visual arts as the cultural analysis of popular and everyday appearances and pedagogy and visual arts</p> <p>Required readings</p> <p>Duncum, P. (2001). Visual Culture: Developments, Definitions, and Directions for Art Education. <i>Studies in Art Education</i>, 42(2), 101-112.</p> <p>Mirzoeff, N. (2002). <i>The Visual Culture Reader</i> (2nd edition). London: Routledge.</p>

	<p>Further reading</p> <p>Freedman, K. & Stur, P. (2004). Curriculum Change for the 21st Century: Visual Culture in Art Education, in E. W. Eisner & M. D. Day (eds), <i>Handbook of Research and Policy in Art Education</i>. New Jersey: Lawrence Erlbaum.</p> <p>Brown, N.C M. (2003). Are we entering a post critical age in Visual Arts Education? <i>Studies in Art Education</i>, 44(3), 283-289.</p>
<p>Module K (addressed in Discussion Seminar 2)</p>	<p>K (i) The digital, relational and multimodal and Relational in the Arts</p> <p>(ii) Concepts of screen based, reskilling and restructuring using digital tools, interactivity, multimodal messages, networks, design centric, and pedagogy in visual arts</p> <p>Required readings</p> <p>Bourriaud, N. (2002). Relational form, <i>Relational Aesthetics</i>, pp. 11-24. <i>Les presses du reel</i>.</p> <p>Manovich, L. (2001). Theory of the Present. <i>The Language of New Media</i>, pp. 6-12. Cambridge, MA: MIT Press.</p> <p>Brown, N.C.M., Del Favero, D., & Barker, T. (2011). Performing Digital Aesthetics: The Framework for a Theory of the Formation of Interactive Narratives. <i>LEONARDO</i>, 44(3), pp. 212-219. Retrieved 17 July 2014 from http://www.icinema.unsw.edu.au/assets/237/LEONardo_BROWN.pdf</p> <p>Further readings</p> <p>Bourriaud, N. (2002). Altermodern, <i>Altermodern</i>, pp. 10-23. Milbank, London: Tate Publishing.</p> <p>Bishop, C. (2004). Antagonism and relational aesthetics, <i>October Magazine</i>, Fall 2004, 51-79.</p> <p>Vergine, L., Bourriaud, N., et al. (2010). <i>2000 and Beyond. Contemporary Tendencies</i>. Milan: Skira.Marsha, M., McPherson, T., Hayles, K.N, &</p>

7. ASSESSMENT

Assessment Task	Length	Weight	Student Learning Outcomes Assessed	Program Learning Outcomes Assessed	Due Date
Task (1) Response paper	3000 words	50%	1, 2, (3), 4	1, 2, 3, 5, 6	25 Aug, 5pm
Task (2) Program proposal	3000 words	50%	1, 2, 3, 4	1, 2, 3, 5, 6	20 Oct, 5pm

Students are required to follow their lecturer's instructions when submitting their work for assessment. All assessment will be submitted online via Moodle by 5pm. Student no longer need to use a cover sheet. Students are also required to keep all drafts, original data and other evidence of the authenticity of the work for at least one year after examination. If an assessment is mislaid the student is responsible for providing a further copy. Please see the Student Policies and Procedures for information regarding submission, extensions, special consideration, late penalties and hurdle requirements etc.

Assessment 1: Response paper: How do three of the theoretical frameworks contribute to different understandings, meaning and value in art?

Task:

- Select three of the theoretical domains of practice as explained in Modules A-F. Make explicit how concepts and references link together as a network of relations and meanings within each of the selected domains. For example, between the artwork and artist, artwork and imitation of the world, artwork and influence of the spiritual, artwork and institutions, artwork and imagination, artist and institution etc. Include explicit reference to six required readings and selected recommended readings from this course as appropriate.
- Explain how the theoretical frameworks selected would oblige you in the pedagogical choices you make as a visual arts teacher. Give examples to support your explanation.
- Include references throughout using the APA style.

Assessment criteria – see next section

Assessment 2: Program proposal: Applying theoretical domains of practice to programming in Stage 4 & 5 Visual Arts

Task:

Develop and justify a proposal for a program that builds on one and/or two of the theoretical frameworks as an epistemic tool suited to students' cognitive abilities at particular ages/stages of schooling (eg Stage 4 then Stage 5). Show how you will adapt your teaching style and differentiate content in relation to the theoretical domain selected.

Consider the implications for artmaking and critical and historical studies and make reference to specific artist's and their works.

You may use one of the theoretical domains selected from Assessment 1 and one other from Modules G-K that you have not yet addressed. Include references throughout from the course readings and others suited to your purposes using the APA style.

Further details on the format will be provided in class/on Moodle.

Assessment criteria – see next section

Student Name:

Student No.:

Assessment Task: 1

SPECIFIC CRITERIA	(-)	→			(+)
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> • understanding of the task and choice of selected theoretical frameworks • clarity and accuracy in use of concepts and references related to selected theoretical frameworks • apply understandings of the theoretical frameworks to potential pedagogical choices 					
Depth of analysis and explanation in response to the task <ul style="list-style-type: none"> • depth of understanding of concepts and references and can explain their relations within the selected frameworks • explanations are developed with knowledge of the content of relevant required and recommended readings • applications to pedagogical approaches are appropriate and well reasoned • selection of relevant examples 					
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> • range of references – in addition to required course readings - to support response 					
Structure and organisation of response <ul style="list-style-type: none"> • appropriateness of overall structure of response • coherence in developing informed positions that are sustained relative to the theoretical frameworks and their pedagogical applications • clarity and coherence of organisation, including use of section headings and subheadings to enhance readability 					
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> • clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references • clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length 					
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME					

Lecturer

Recommended: /20 (FL PS CR DN HD)

Date

Weighting: 50%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

UNSW SCHOOL OF EDUCATION
 FEEDBACK SHEET
 EDST 5144 THEORETICAL FRAMEWORKS IN VISUAL ARTS EDUCATION

Student Name:

Student No.:

Assessment Task: 2

SPECIFIC CRITERIA	(-) ←	→	(+)
Understanding of the question or issue and the key concepts involved <ul style="list-style-type: none"> understanding of the task and choice of selected theoretical frameworks clarity and accuracy in use of concepts and references related to selected theoretical frameworks apply understandings of the theoretical frameworks to potential pedagogical choices 			
Depth of analysis and explanation in response to the task <ul style="list-style-type: none"> depth of understanding of concepts and references and can explain their relations within the selected frameworks explanations are developed with knowledge of the content of relevant required and recommended readings applications to pedagogical approaches are appropriate and well reasoned selection of relevant examples 			
Familiarity with and relevance of professional and/or research literature used to support response <ul style="list-style-type: none"> range of references – in addition to required course readings - to support response 			
Structure and organisation of response <ul style="list-style-type: none"> appropriateness of overall structure of response coherence in developing informed positions that are sustained relative to the theoretical frameworks and their pedagogical applications clarity and coherence of organisation, including use of section headings and subheadings to enhance readability 			
Presentation of response according to appropriate academic and linguistic conventions <ul style="list-style-type: none"> clarity, consistency and appropriateness of conventions for quoting, paraphrasing, attributing sources of information, and listing references clarity and appropriateness of sentence structure, vocabulary use, spelling, punctuation and word length 			
GENERAL COMMENTS/RECOMMENDATIONS FOR NEXT TIME			

Lecturer
 Recommended: /20 (FL PS CR DN HD)

Date
 Weighting: 50%

NB: The ticks in the various boxes are designed to provide feedback to students; they are not given equal weight in determining the recommended grade. Depending on the nature of the assessment task, lecturers may also contextualize and/or amend these specific criteria. **The recommended grade is tentative only, subject to standardisation processes and approval by the School of Education Learning and Teaching Committee.**

8. RESOURCES

Required Readings

As per the course *required readings* for each week.

Further Readings

As per the course *recommended readings* for each week. It is suggested that students pursue their further reading beyond the required readings beginning with those marked with an * where indicated.

Useful journals: some examples

Studies in Art Education
International Journal of Art and Design Education
Visual Arts Research
Journal of Aesthetic Education
International Journal of Education through Art
Journal of Cultural Research in Art Education
Journal of Social Theory in Art Education
Art Education
Journal of Artistic and Creative Education